



PACIFIC OPERA PROJECT

presents

DON BUCEFALO

ANTONIO CAGNONI

NOVEMBER 2 - 10, 2024
THE GARIBALDINA SOCIETY



SUPPORT

This production is generously sponsored by Jennifer Diener.
Principal Singers for this production are generously underwritten by Doris Shimabukuro.
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CAST

Don Bucefalo | Armando Contreras
Rosa | Véronique Filloux
Count Belprato | Eric Botto
Carlino | Dominic Salvati
Bomba | Joel Balzun
Agata | Erin Alford
Gianetta | Mariah Rae

CHORUS

Christian Arias
Egan Carroll
Natalia Ferreiro
Kirk Garner
Jeffrey Goldberg*
*covering Don Marco Bomba
Sergio Manzo
Emily Scott
Melody Sparks
Grace Stewart
Ivanna Vargas
Rachel Yeo

ORCHESTRA

Violin 1 | Boryana Popova
Violin 2 | Leila Núñez-Fredell
Viola | Alison Perrine
Cello | Oliver Walton
Bass | Stewart Rosen
Flute | Eve Bañuelos
Oboe | Phil Popham
Clarinet | Virginia Figueiredo
Bassoon | Sumner Arano
Horn | Preston Shepard
Trumpet | Cameron Wilkins
Percussion | Michael Basak
Harpsichord | Kyle Naig

ARTISTIC TEAM & CREW

Director/Designer | Josh Shaw
Conductor | Kyle Naig
Lighting Design | Grace Berry
Costumer | Hailey Springer
Costume Assistant | Erica D. Schwartz
Set Builder | David Handler
Stage Manager | Urangoo Batbayar
Rehearsal Pianist | Zack Neufeld
Supertitle Operator | Sarah Sturdevant
Production Intern | Sarah Sturdevant

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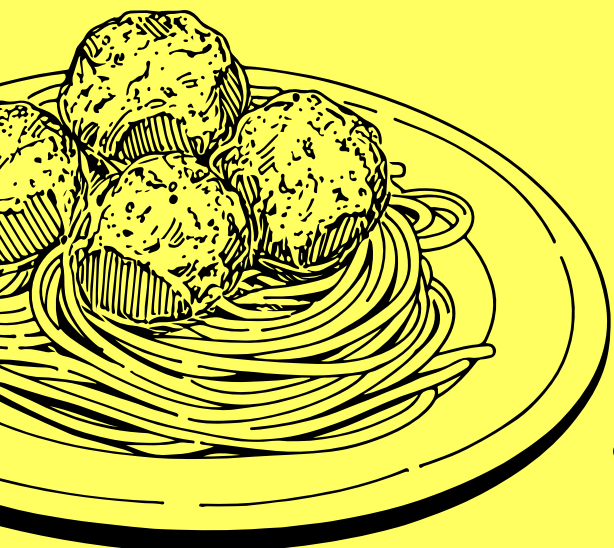
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SARAH STURDEVANT, PRODUCTION INTERN

SPECIAL THANKS

Phil and Susan Hopkins for housing Mr. Contreras
Robert Ronus for housing Mr. Botto
Josh Shaw for housing Ms. Filloux and Mr. Naig

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DON BUCEFALO

ANTONIO CAGNONI

SYNOPSIS

Don Bucefalo (1847)
Libretto by Calisto Bassi

Setting: The newly constructed Garibaldina M.B. Society. Highland Park, CA
September 1968

Act 1. Don Bucefalo, a composer and impresario, is visiting the newly constructed Garibaldina Society Clubhouse for Vendemmia, the celebration of the grape harvest, where he hears the club members singing as they ceremoniously press the grapes. He introduces himself and promises the members that with a few vocal lessons -- from him, and at a price, of course -- and the premiere of his original opera, they will all surely become famous singers and tour the globe in high demand. One of the members is Rosa, whose husband, Carlino, has been killed in the war. She has always wanted to study singing, and hopes that if she were to become a famous singer, Count Belprato's family would look more favorably on them dating and eventually marrying. Belprato is not Rosa's only suitor. Don Marco Bomba, an influential and rich club member, is also in love with the recently widowed young lady. The women of the club -- Rosa, Giannetta, and Agata -- discuss Don Bucefalo and the opera which he plans to stage. A soldier arrives and inquires of Don Marco about Rosa. He is there to look after her, a promise he made to her recently deceased husband. As Don Marco and the soldier go off to find Rosa, Agata laments that while Rosa has suitors at every turn, she is alone. Don Marco and the soldier find Rosa in a voice lesson with Don Bucefalo and are suspicious of the maestro's intentions. One by one, members of the Club insert themselves into the lesson, until the entire membership is singing along. The soldier, who was tasked with protecting Rosa's reputation, becomes so enraged at the mens' forwardness with Rosa, that he threatens to shoot Don Bucefalo. Everyone decides it's best to leave rehearsal and save their own skin.

Act 2. Later that week, as preparations for the opera are in full swing, Rosa and Belprato find a moment alone to flirt and to convey their true feelings about one another. Don Bucefalo labors away on his composition, imagining throngs of applauding audiences and instant fame. Rosa, who is pondering why the soldier was so upset by her flirting, is approached by Don Bucefalo to rehearse the new cavatina he has written for her. In no time, Don Marco arrives with a knock, asking to come in. Don Bucefalo, still rattled by the threat of being shot, decides to hide. Don Marco wastes no time in professing his love to Rosa, who fends off his advances. The soldier again arrives, and Don Marco wisely hides. Enraged, the soldier bursts on the scene, sure that Don Bucefalo is hiding and up to no good. Eventually, both men are discovered and chaos ensues as everyone piles in to see what is happening.

Act 3. A few days later, Don Marco, who is funding the opera, announces that he will be singing the principal bass role, and that he has sent for the orchestra. In fact, they have already arrived and are ready for a dress rehearsal. The orchestra is rehearsed at considerable length by Don Bucefalo, first on the sinfonia, then with the singers, including a very underprepared Don Marco. As the chorus praises the exploits of Giuseppe Garibaldi on stage, the soldier bursts in yet again, removing his mustache, and revealing his true identity. Surprise, outrage, and embarrassment ensue, but all ends well by the final curtain.

RUN TIME 2 HOURS AND 25 MINUTES, INCLUDING TWO BRIEF INTERMISSIONS

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